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The influence of the
reformation on music...

New York

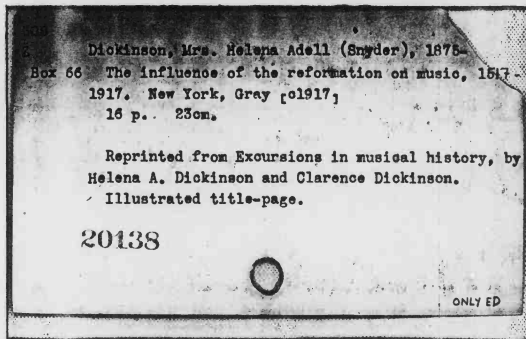
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The Influence of the Reformation on Music

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Luther singing before Mrs. Cotta at Eisenach

New York: The H. W. Gray Co.

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BY
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AND
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This booklet has been published for the New York Reformation Quadricentenary Committee organized by the Lutheran Society.

It is sent out to stimulate interest in setting forth the influence of the Reformation on music during this 400th anniversary year.

The programme is appended to offer a list of suitable selections illustrating the growth of the Reformation's influence on music.

Additional selections will be found in a booklet: "Reformation Music," gotten out by Mr. Dickinson for this committee.

It is hoped that every church will set aside at least one evening to become familiar with this side of the Reformation's achievements.

For additional copies and assistance write: The N. Y. Reformation Quadricentenary Committee, 200 Fifth Ave.

Tel. Gramercy 237-8.

20 Feb. 1920 - C.R.V.

The Influence of the Reformation on Music

IN following the course of great religious movements one is struck by the emphasis laid on music as an important factor in evangelization, as a means of attracting to their ranks, and as a most powerful aid in touching the hearts of the people and awakening emotional response. There have been few reformers who have not given special attention to music. John Wyclif has left us no evidence of his interest in or use of sacred songs to further his movement of reform, but his followers, his "poor priests," who went about singing their Gospel into the hearts of the people, were known as Lollards, a nickname derived from the old Anglo-Saxon verb, *lullen*, to sing, the root of our word lullaby.

The great reformation movement in Bohemia, so strongly influenced by Wyclif, of which the leader was John Huss, gave to the world the first Protestant hymnal, for which Huss himself wrote hymns in Latin and Czech. Of his followers the Utraquists or Calixtines published a Czech hymnal in 1501, and the United Brethren in 1505, or twenty years before Luther. These hymnals were based on poetic versions of the Psalms, old Latin hymns, religious songs in the vernacular, and secular songs. Both Huss and Calvin established schools of sacred music in connection with their respective churches.

The Swiss reformer, Zwingli, was perhaps the most highly cultivated musically of all the reformers, as even in his childhood he had astonished his fellow-students and his masters by his great talent in instrumental and vocal music. He could play seven

instruments and is known as the composer of several Reformation hymns. His advice to students was, "Do not fail to study music, for nothing is more fitting to rejoice the heart of man troubled by chagrin, or wearied with too severe studies; nothing makes a man more of a man." His enemies called him the "Evangelical Flute" and said of him, "He goes through the land, this new Orpheus, leading the beasts." They said this in derision; he might have gloried in the truth of it, in the power to lift men above bestial levels through his teachings and his music.

The greatest of all reformation movements, the most extended in its influence, was the movement led by Martin Luther; its supreme importance is recognized by the mere fact that it is referred to simply as "The Reformation." Naturally and inevitably this movement exercised also the most powerful and far-reaching effect on sacred music. While it was still in its infancy Luther became acutely conscious that one of the most urgent needs of the new Church was the need of something to sing. He wrote Nicholas Hausmann, Pastor at Zwickau: "I would we had many German songs which the people could sing during the Mass. But we lack German poets and musicians, or they are unknown to us, who are able to make Christian and 'spiritual songs,' as Paul called them, which are of such value that they can be used daily in the house of God."

This condition of affairs was short-lived. Many soon appeared to supply the want. Luther himself, after the completion of his translation of the New Testament, turned his attention to writing hymns which avoided dogma, and which were sincere, spontaneous outpourings of the heart to God. He wrote to Spalatin in 1524, "I propose after the example of the Prophets and of the early Fathers, to write for the people some German hymns and spiritual songs, so that, by the help of song, the Word of God may abide among them." That the Word of God did in large measure abide among the people through the help of song we have ample evidence in the writings of Luther's adversaries. "The people are singing themselves into the new doctrines," wrote one of them; "Luther's songs have damned more souls than all his books and speeches," said a Jesuit priest.

The first evangelical hymnal, which was published in 1524 by

Luther's friend, Johann Walther, was said to contain four of Luther's own hymns; during that same year he is reputed to have written fourteen more. So great was the activity in hymn writing that before Luther's death sixty collections of hymns had been issued. Luther did not establish a separate school for the learning of Church music as did Huss and Calvin, but brought all his influence to bear on having music introduced into the day schools throughout the land. "The devil can't bear music," he wrote; "music is one of the most beautiful and glorious gifts of God and allied closely to theology. Kings and princes should favor it and encourage it. I have always loved it; it is absolutely necessary to encourage the study of it in our schools."

The tunes for these hymns in the Lutheran hymnals were composed for the hymnals, or were borrowed from earlier Latin hymns, Bohemian hymns, and sacred and secular folk songs. The French historian and critic, D'Anjou, writing about two centuries later could affirm, "Of a truth, Luther, in causing simple, easy, appealing melodies to be adopted, learned in the schools, and sung with the organ, powerfully developed in Germany a feeling for music."

When we speak of the hymns of Martin Luther, our thoughts turn at once to well-known stately chorales and, first of all, to the great chorale which we have come to consider the marching song of the young Church, or as the German poet Heine called it, the "Marseillaise of the Reformation," "A Mighty Fortress is Our God." In more than one sense was this hymn the marching song or the keynote of the Reformation. In a sense in which it retains importance for us it was a symbol of emancipation, for it was sung, not by priests or a canonical choir, but by all the people. Such chorales as an integral part of the service gave back to the people that participation in public worship which had been long denied them. In the gatherings of Christians in Apostolic times all joined in the praise of God. But the Church quite early in its history as an organized body had given the singing over to a canonical body of singers. It was fitting that this should be; fitting, that is to say, to the conception of the significance of the service of the Mass insisted on by the Church.

The service had come to be the vehicle of a sacrifice offered by the priest for the people. Faith had come to mean faith in the

supernatural efficacy of the service or sacrifice of the Mass and in the mediatory power of the priest who celebrated it. Direct contact of the soul with God was held to be impossible for the masses of the people. The Church was the mediator, bearing the sins, the petitions, the praises, the offerings of the people to God, and distributing, according to desert, the favors of God to man, through the sacraments. In his *A German Mass*, in 1526, Luther set forth as the new teaching of the Reformation: "The act of worship has no intrinsic or objective efficacy, but only the attitude of the heart. The only use of forms of worship is to induce the proper attitude of the soul to God." Thus the idea of a mediatory priesthood was swept away and the people rejoiced in the new teaching, "Ye are all priests unto God." God alone can and will forgive sin through Jesus Christ, "a sacrifice offered up *once for all* unto salvation." And how could the soul come into this direct contact with God? "Our dear Lord," said Luther, "speaks to us through His Word and we speak to Him in prayer and song." The congregational hymn like this "A Mighty Fortress" symbolized and gave voice to the article of faith that every man may come into direct contact with his God and Saviour.

The expression of the quickened emotional life of all the people who were thus taking part in the service demanded, too, greater freedom in the form of the music. The music of the Roman Catholic Church was written strictly in the old modes arranged and sanctioned by Pope Gregory the Great and known as Gregorian Chant or Plain Song. This meant that music was composed in one of the eight scales or tones, which were unrelated to each other. If a composer wrote in a certain mode or tone, he wrote *in it*; he could not modulate out of one into another. In the sixteenth century physical experiment decided on the division of the octave into twelve parts, that is to say, twelve half-tones, as nearly equal as possible, but tempered so that they might stand in friendly relations with one another. This gave us our diatonic-chromatic scale, and made it possible for the composer to pass by modulation from one key to another. Music came to be written, not in eight modes but in two scales, major and minor. The great master who perceived the full possibilities of the new arrangement, and who so developed it as to deserve the title of

"Father of Modern Harmony," was Bach; but one of the very first to use it successfully, a pioneer who blazed the trail for his successors a half-century before Bach was born, was the Protestant Adam Gumpeltzhaimer of Augsburg. His choral compositions were perhaps the earliest of those which, in their texts, set forth plainly the teachings of the Reformation and which were written for use in the Church in the new scales, in the vernacular and not in Latin. It is interesting and significant that the first musicians to use the modern tonality in France were Goudimel, Bourgeois, and other writers in Calvin's Psalter, in which seventy-one of the numbers are written in major and minor scales and only five in the old Gregorian modes.

A contemporary of Gumpeltzhaimer who collected the *Church Music and Spiritual Songs of Dr. Martin Luther* was Melchior Vulpius, of Weimar, who also wrote for the Reformed Church a book of musical settings of *Sentences from the Gospel for Sabbath Use*, and compositions such as the Easter songs *Praise to our God on Heaven's Throne, An Easter Hallelujah*, and others, for the most part unaccompanied in the old style, and brilliant and effective through the beauty of the treatment of the voice parts.

A powerful aid in the popularization of the Reformation was the singing of its teachings by the Mastersingers. In France troubadours rendered service of inestimable value to the reformed faith; in Germany the Minnesingers were as "voices crying in the wilderness"; some of the greatest among them, as Walther von der Vogelweide and Hugo von Trimberg poured forth invectives against Rome and the corruption of the Church and pleaded for that reformation for which they in some measure paved the way. When it did come, the greatest of the Mastersingers, Hans Sachs, was its intensely loyal adherent. With what joy he greeted the "Wittenberg Nightingale," as he called Luther! Henceforth many of his Master Songs were devoted to impressing upon the people Luther's Gospel, which, through his music, doubtless reached many circles which otherwise might not have been touched by the new vision.

One of the most outstanding innovations in the new Church, was, as we have seen, the restoration to the laity of a large and important part in the service, in their participation in singing the

hymns or chorales. As it was almost indispensable in the support of the singing of the congregation, the organ came into greater prominence, and as there were as yet few hymnals with tunes, the organist was required to play the tune before the singing, that the congregation might know which one to sing. This "announcing the tune" was embellished with interludes, so that in the hands of great organists, these simple, chorale themes frequently developed into quite important musical compositions. Bach's great biographer, Philipp Spitta, presents the conception back of the creation of a Chorale Prelude, "It blossoms from the point where personal feeling meets the church melody."

The first to work out this idea of the Chorale Prelude in a style suited to the organ was Samuel Scheidt, the celebrated organist at Halle-on-the-Saale, who had been a pupil of the great Sweelinck at Amsterdam. Others followed in his footsteps, each of the gifted ones bringing some contribution to the enrichment of the Chorale Prelude as a form, until it reached its perfect development at the hands of the Bach family, especially of its most distinguished member, the great Johann Sebastian.

We must bear in mind that the Lutheran chorales were not merely hymns of sentiment, but that the articles of faith and the canticles or sentences that belonged definitely to the formal liturgy were voiced in them for all the people to sing. The Creed became the chorale "We all believe in one true God"; the Kyrie, "O Spotless Lamb of God!" It is true that the form used was discretionary, that is to say congregations might use either the Creed, Kyrie, and other responses, or the congregational chorales corresponding to them.

But the part in musical worship now taken by the laity went much farther than just the participation in congregational singing. As every man was a "priest unto God," and as every man must experience for himself the varying emotions of the soul in immediate contact with God and Christ, so every man possessed the right to express those emotions. This meant that to lay singers were given the parts in mystery plays and Passions that had been sung exclusively by priests. In the many musical "Biblical Scenes" which were written to impress the Bible stories, such as Heinrich Schuetz's dramatic setting of *The Pharisee and*

the Publican—"Two men went up to the Temple to pray"—with its text in the vernacular, we find the innovation of solos to be sung, not by priests, but by lay singers. In their choruses the soprano carries the air. The old churchly practice was to give it to the tenor, who indeed got his name, derived from the Latin *tenere*, to hold, from the fact that his was the voice that "held" the tune. As this change was apparently first made by the Protestant composers, and is consistently used by Goudimel, who, in Calvin's Psalter, gave the soprano the air in all but about a half dozen of his settings, it probably had its origin in a desire for greater ease and clearness, especially in congregational singing. Another sign of the times in these Biblical Scenes is the instrumental accompaniment; choral numbers, such as the churchly motets, had hitherto been sung unaccompanied.

Even presentations of "Passions" might now be given entirely by the laity. In the Roman Church the Gospel texts of the Passions had been intoned in Latin to the prescribed Gregorian Tones, by three ecclesiastics, who represented Christ, the Evangelist, and the other personages. In the utterances of the people, "the crowd," the choir joined, singing them in four parts in the severest polyphonic style. They were, therefore, not dramatic, but so much to the contrary as to awaken in Mendelssohn, when he heard the Sistine Chapel Choir, the liveliest distaste, as he found the most dramatic situations set to music which was wholly unimpassioned, as indeed it must be to be in keeping with the intoning of the soloists.

But with the birth of intense feeling of the personal relation of every soul to a redeeming God, the music of Protestantism must express the sentiment of its text. It was felt, for instance, that a Psalm was not fitly set when the same music was used for all its stanzas, which differed so greatly from one another in sentiment. Therefore the Calvinist composers, Coudimel, Bourgeois, La Jeune, and others, even back to the little known Pierre de Manchicourt in 1544, set the different verses of a Psalm to different music. When this could happen to the Psalms, which had been so long wedded to Gregorian, it was not in the least surprising that the composers of the Protestant Passions should seek to give them settings which were as expressive as possible. Follow-

ing the tradition, the words of Christ were given to a bass and the narrative of the Evangelist to a tenor, but there were recitatives and arias which were sung by other solo voices, which described the various scenes and pictured the attitude of the Christian to the supreme tragedy of Christ's sufferings and death, songs which revealed the believer's participation in the drama and its emotional effect on him. So, for example, in Bach's *Passion According to St. John*, when the Christ is about to be led before Caiaphas, the believer (soprano) sings, "I follow thee, also, my Saviour, with gladness"; when the procession starts to Calvary the soul (alto) pictures, lamenting, the scene on "Golgotha, unhappy Golgotha," and mourns, "with stricken soul the sight I see." There were also introduced chorales in which the congregation joined, and which were in the nature of a commentary on the scene described by the solo voice, or which expressed the perfect agreement of the whole body of believers with the sentiment expressed by the singer, or deduced some sort of lesson for living as "What my God wills is always best"; or offers a prayer to the suffering Saviour as "Lord Jesus, thy dear angels send, where'er this mortal life shall end."

On the chorale which forms so important a part of the Passion was based a new form of choral work, the Cantata. Instead of the chorale being introduced in relation to the scenes portrayed, as in the Passion, the Cantata was built up in text as a sort of dramatization of the chorale, and with the chorale melody as its foundation. Such a chorale as "Come, Redeemer" was chosen, and the scene of the Lord's advent and its effect on the believing soul, as suggested by that chorale was portrayed by the singers in solo numbers, in Christ's appeal (bass) "Behold I stand at the door and knock," to which the soul (soprano) makes answer, "Open wide my heart thy portals, Jesus enters into thee." After this dramatic part the Cantata closed with the chorale on which it was founded.

Similar in many respects to the Biblical Scene, the Passion, and the Cantata, although usually without the chorale which was so distinctive a feature of the last two, was the Oratorio, the great religious musical and dramatic form which was built up on words of Holy Scripture, in solos and choruses all related to a central idea.

As the years passed after the Reformation the subjective element in music grew stronger and stronger. Composers broke more completely with traditional forms, even as used by Bach, and held that, for vocal or choral music, suitability to the text was the first essential. As a logical outcome of the Reformation sacred music grew steadily more subjective, even introspective; more intensely expressive of the personal relation of the soul to God, or of the congregation as a collection of souls. In the greatest oratorios, as *The Messiah* by Bach's contemporary, Handel, and the *Elijah*, *St. Paul*, and *Hymn of Praise* by Mendelssohn, who, though of Jewish birth, was yet vividly conscious of the great spiritual impulse given to the world by the Reformation—perhaps because his wife was the daughter of the Protestant pastor of the French Church in Frankfurt—the most poignant expression is given to the soul's deep emotions and longings in such a passionate appeal as "The sorrows of death had closed all around me," or such a tender comforting strain as "He shall feed his flock like a shepherd," in the haunting insistence of the chorus "Surely he hath borne our griefs and carried our sorrows," the heavenly uplift in the angelic trio "Lift thine eyes," the transcendent exultation of the "Hallelujah Chorus."

But the far-reaching influence of the Reformation did not stop with creating new forms; it has revived the old ones. The unaccompanied motet which was the accepted choral form used in the Roman Catholic Church has been taken up again by such modern composers as Georg Schumann in his setting of Luther's version of Psalm XIII, *Lord How Long Wilt Thou Forget Me*, by Hugo Wolf and others, and so handled as to leave no doubt that the governing idea is to bring out the meaning of the text with full dramatic power.

Space fails me to tell of all the compositions belonging to or inspired by the Reformation. We must not forget, however, the altogether lovely carols composed by Luther, such as the exquisitely simple and tender, *Away in a Manger, no Crib for a Bed*, which he wrote for his son "little Johnny Luther," and which dwells upon the personal tenderness of Christ, to whom even a little child may have direct access.

Most of the great German composers have used Lutheran

chorales as the foundation for important works, and especially the great "Marching Song of the Reformation," "A Mighty Fortress is our God." Besides its use in numberless Chorale Preludes, by composers all the way from the ancient Hans Leo Hassler to the modern Max Reger, we find it in a chorus in Meyerbeer's *Les Huguenots*, as the theme of a Raft overture, of the Nicolai-Liszt *Festival Overture*, and of Mendelssohn's *Reformation Symphony*.

If we make a brief summary of the effects of the great religious movements on church music, we shall find them to be in the main: the revival of congregational singing; the establishment of the congregational hymn and of metrical versions of the Canticles which could be sung by the congregation; the departure from the Gregorian modes and the adoption of the diatonic-chromatic scale in composition, first used by Gumpeltzhaimer in Germany and by Goudimel and the other writers for Calvin's French Psalter; the taking of the air from the tenor and giving it to the soprano; the employment of lay singers; the use of soloists in the church service; the use of the organ as a churchly instrument in independent accompaniment and the resultant encouragement of its development as a solo instrument; the introduction of music as a study in day schools; the development of subjective, introspective, dramatic church music which led to the Protestant Cantata, Passion and Oratorio. The latter two did not originate in Protestantism but derived from it their character.

THE INFLUENCE OF THE REFORMATION ON MUSIC

PROGRAM GIVEN BY CLARENCE DICKINSON AT THE UNION
THEOLOGICAL SEMINARY, FEBRUARY 27, 1917

IN RECOGNITION OF THE FOUR HUNDREDTH ANNIVERSARY
OF THE REFORMATION

Assisting Artists—MISS INEZ BARBOUR, *Soprano*
MISS ROSE BRYANT, *Contralto*
MR. THEO KARLE, *Tenor*
MR. FRANK CROXTON, *Bass*

AND

THE CHOIR OF THE BRICK CHURCH

CHORALE—"A Mighty Fortress Is Our God" . . Martin Luther
(1483-1546)

A mighty fortress is our God,
A bulwark never failing,
Our Helper He, amid the flood
Of mortal ills prevailing.
For still our ancient foe
Doth seek to work us woe;
His craft and pow'r are great,
And armed with cruel hate,
On earth is not his equal.

"JESUS, UNTO THEE BE PRAISE" . . Adam Gumpeltzhaimer
(Male Chorus) (c. 1559-1581)

Jesus, unto Thee be praise,
For Thou hast redeemed us;
Death and hell for us didst dare,
—Our just condemnation,—
Thy great love without compare
Spent for our salvation.

Unto God the Father high
Thou hast reconciled us;
For our sins Thou didst atone,
—Wondrous revelation—
That through faith in Thee alone
We might claim salvation.

"CHRIST IS ARISEN FROM THE DEAD" . . . Melchior Vulpius
(Double Chorus) (1560-1616)

Christ is arisen from the dead,
Christ of the Church the living Head.
Alleluia!

"AWAKE, MY HEART'S BELOVED" . . . Hans Sachs
(Bass Solo) (1494-1576)

Awake, my heart's beloved,
Thou Christian Church most dear,
And hear the noblest music;
God's Word so pure and clear;
For now it sweetly soundeth,
The dawn through night now breaketh,
God's love to us aboundeth.

The prophets' message glorious
We now may hear again,
That hath with the glad Gospel,
So long in silence lain;
Salvation they are voicing,
And many sad and sin-sick souls
In pardon are rejoicing.

O blest the day and hour,
In which we see revealed
The Word of God in power,
Our soul's true sun and shield;
Let naught to thee be dearer;
No angel and no earthly love,
E'er to thy heart be nearer.

CHORALE VORSPIELE—On Two Chorales by Martin Luther

(a) "Christ lag in Todesbanden" . . . Samuel Scheidt
("Christ lay in bonds of death") (1587-1654)

(b) "Meine Seele erhebet den Herrn" . . . Delphin Strungk
("Magnificat") (1601-1664)

BIBLICAL SCENE—"The Pharisee and the Publican"
Heinrich Schuetz
(Tenor, Bass, and Chorus) (1585-1672)

Jesus said unto them: Two men went to the Temple to pray; the one was a Pharisee, the other a publican. The Pharisee stood there and prayed within himself, and the publican stood afar off, would not lift up so much as his eyes unto heaven, but smote upon his breast; and they said:

THE PHARISEE

I thank Thee, Lord God, that I
am not as other men are, robbers,
unjust men, extortioners, nor even
as this publican. I fast always
twice in the week, and give the
tenth of all that I possess.

THE PUBLICAN

God be merciful to me! Lord,
I am sinful, be Thou merciful to
me!

I say unto you: This man went from thence justified rather than the other. He that exalteth himself shall be abased, and he that humbleth himself shall be exalted.

THE PASSION—"Golgotha" . . . Johann Sebastian Bach
(Alto Solo) (1685-1750)

And after they had mocked Him, they took off from Him the robe, and put His own garments on Him, and led Him away to be crucified.

Ah, Golgotha! unhappy Golgotha!
The Lord of Glory here beneath a curse is lying.
He hangs upon th' accursed tree,
Who shall the world's Redeemer be;
The Lord who heaven and earth created,
By earth is now reviled and hated:
The sinless, lo, for sin is dying;
With stricken soul the sight I see.

THE CANTATA—"Behold, I stand at the Door"
Johann Sebastian Bach
(Soprano, Bass, and Chorus)

Behold, I stand at the door and knock. If any man hear my voice and open the door I will come in to him and will sup with him, and he with me. Open wide, my heart, thy portals, Jesus enters in to thee.

My chosen Spouse is Christ the Lord,
The First and Last, Eternal Word,
From God the Father springing. Amen.
Haste Thou then my joy, my glory
Soon to meet me!
All my soul doth long to greet Thee.

CAROL—"Away in a Manger" . . . Clarence Dickinson
(Soprano Solo)

Away in a manger, no crib for a bed,
The little Lord Jesus laid down his sweet head.
The stars in the bright sky looked down where he lay,
The little Lord Jesus asleep on the hay.

The cattle are lowing, the baby awakes,
But little Lord Jesus, no crying he makes.
I love thee, Lord Jesus; look down from the sky,
And stay by my cradle till morning is nigh.

Martin Luther.

ORATORIO—(a) "The Sorrows of Death"
Felix Mendelssohn-Bartholdy
(Tenor Solo) (1809-1847)

The sorrows of death had closed all around me, and hell's dark terrors had got hold upon me, with trouble and deep heaviness; but said the Lord, "Come, arise from the dead, and awake, thou that sleepest! I bring thee salvation."

We called through the darkness, "Watchman, will the night soon pass?" The watchman only said, "Though the morning will come, the night will come also." Ask ye, enquire ye, ask if ye will, enquire ye, return again, ask, "Watchman, will the night soon pass?"

The night is departing.

(b) "He shall Feed His Flock"

George Frederick Handel

(Alto Solo)

(1685-1759)

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

MOTET—"Herr wie lange" Georg Schumann

Luther's version of Psalm XIII

Herr, wie lange willst du meiner sogar vergessen? Wie lange verbirgst du dein Antlitz vor mir?

Wie lange soll ich sorgen in meiner Seele, und mich ängstigen in meinem Herzen taeglich? Wie lange soll mein Feind sich ueber mich erheben?

Schau doch, und erhoeere mich, Herr, mein Gott; Erleuchte meine Augen, dass ich nicht im Tode entschlafe.

TRANSLATION

How long wilt thou forget me, O Lord? for ever? How long wilt thou hide thy face from me? How long shall I take counsel in my soul having sorrow in my heart daily? How long shall mine enemy be exalted over me? Consider and hear me, O Lord my God; lighten mine eyes, lest I sleep the sleep of death.

THE REFORMATION SYMPHONY—Felix Mendelssohn-Bartholdy

Andante. Allegro Vivace. Chorale¹

¹ The Chorale Movement of the Symphony was, at this recital, immediately followed by one stanza of "A Mighty Fortress" sung by the choir in unison, accompanied by the organ.

NOTE—The numbers on this program may be obtained from the publishers, or through any music house.

**END OF
TITLE**